DOCUMENT RESUME

ED 330 628 SO 030 343

AUTHOR Doyle, Patricia E.; Fuller, Roger J.
TITLE The Jung Curriculum. An Interdisciplinary Curriculum and Resource Packet Designed for Secondary Students.
INSTITUTION Oak Hill High School Board of Education, Sabattus, ME. Center for Curriculum Development.
PUB DATE 90
NOTE 101p.
AVAILABLE FROM Center for Curriculum Development, Oak Hill High School, Box 400, Sabattus, ME 04280 ($18.50).
PUB TYPE Guides - Classroom Use - Teaching Guides (For Teacher) (052)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Academically Gifted; Curriculum Guides; High Schools; Instructional Materials; Learning Activities; *Psychology; Secondary Education; *Secondary School Curriculum; *Symbolism
IDENTIFIERS *Jung (Carl G)

ABSTRACT

The ideas and concepts of Carl Jung are the basis for the materials of this curriculum guide for teaching gifted students at the secondary level. Entitled "Man and His Symbols," the guide is organized in five parts: (1) Approaching the Unconscious; (2) Ancient Myths and Modern Man; (3) The Process of Individuation; (4) Symbolism in the Visual Arts; and (5) Symbols in An Individual Analysis. Each part is organized in the following format: introduction; instructional objectives; required activities; pre-test; questions for review; extra reading, research, and projects; for discussion and evaluation; and an insight and a reaction. (DB)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

SO

THE JUNG CURRICULUM

An Interdisciplinary Curriculum and Resource Packet Designed for Secondary Students

ED330628

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

X This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY

PATRICIA E. DOYLE

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

SO 030 343

Center For Curriculum Development
Oak Hill High School
Wales, Maine

Dedicatory Note:

It is with fondest memories that we dedicate this series of curriculum packets to the memory of Mrs. Shirley Dube, who worked in the early stages of its development with ceaseless energy and professional dedication. The typing and preparation of these packets was one of Shirley's many joys.

Copyrighted 1990 Patricia E. Doyle and Roger J. Fuller

The work presented or reported herein was performed pursuant to a grant from the Oak Hill High School Board of Education. However, the opinions expressed herein do not necessarily reflect the position or policy of the board, and no official endorsement by the board should be inferred.

MAN AND HIS SYMBOLS

Part 1: Approaching the Unconscious

A Currriculum Guide

by

Roger J. Fuller

Table of Contents

Introduction	1
Instructional Objectives	2
Required Activities	3
Pre-Test	4
Questions for Review	7
Extra Reading, Research, and Projects	15
For Discussion and Evaluation	16
An Insight and a Reaction	17

INTRODUCTION

Aristotle, that sage of all men, has said that learning new ideas is the highest and most satisfying action a man can perform. By beginning this unit of study, you are embarking a new, and perhaps satisfying, adventure in learning. Everyone can enjoy new learning; and perhaps the most satisfying kind of educational experience is one in which you can learn about yourself. This unit is packed full of new ideas and concepts about Carl Jung's interpretation of human psychology.

The material is demanding. It provokes thought. You can hardly avoid coming away with questions, observations, and insights about the material, the world around you and even yourself. This curriculum unit will help guide you through the material and its fundamental concepts; this guide also provides numerous suggestions for further work. You should, at this point, be aware that this and the related materials will provide you with more then enough opportunities for investigation. Good luck in your efforts to learn about man and his symbols.

INSTRUCTIONAL OBJECTIVES

After reading and completing the Required Activities for Chapter I, the student will be able:

1. To define the necessary and related terms of this unit of study.
2. To explain the background and history of this book's development.
3. To differentiate in an explanation the essential differences in thinking between Freud and Jung.
4. To explain Jung's beliefs concerning the interpretation of dreams.
5. To interpret in his own words by writing a journal response to Jung's definitions of unconscious, dreams, and archetypal patterns.
6. To criticize and explain Jung's two theories of personality, the introvert-extrovert theory and the compass of their psyche theory.
7. To interpret and judge Jung's beliefs on the social dissociation of the twentieth century.
8. To complete a post test over the material found in the chapter to 80% mastery.
9. To express his thoughts and reactions to the material in an acceptable way by using both his journal and his small group setting.

REQUIRED ACTIVITIES

1. Survey both the chapter, "Approaching the Unconscious" and this curriculum packet, noting organization, objectives, and concepts. Vocabulary words have been included in a separate glossary for the entire curriculum guide. You should consult this glossary as often as you need.

2. Read the chapter in Carl Jung's book, Man and His Symbols entitled "Approaching the Unconscious", pages 18-104. You will also want to read the introduction prior to this chapter. For your convenience, this chapter has been divided into the following units. You may, of course, read and digest each separately or as a total chapter.

Introduction, pp.9-15
The Importance of Dreams, pp. 20-31
Past and Future in the Unconscious, pp. 32-38
The Function of Dreams, pp. 39-54
The Analysis of Dreams, pp. 55-58
The Problem of Types, pp. 58-66
The Archetype in Dream Symbolism, pp. 67-82
The Soul of Man, pp. 83-92
The Role of Symbols, pp. 93-99
Healing the Spirit, pp. 101-103

3. Answer in your small group the Questions for Discussion on pages 7-14 of this guide. You may want to write out these answers or divide the work between members of your small group.

4. Using your journal, write your responses to one of the subtopics developed in this chapter. You may also want to consider your own initial reaction to the subject and Jung's beliefs.

5. Discuss in your small group what you feel Jung's main objective was in this chapter. Isolate and label at least four major concepts of the chapter.

6. View the filmstrip entitled Landmarks in Psychology available from your instructor.

7. Complete the post-test, available from your instructor. You may substitute this grade with another as prescribed by your instructor.

8. Read the suggestions found in Extra Reading, Research and Projects. Perhaps something there will ignite the spark for further work.

PRE-TEST

PART I:

Define the following terms as completely as possible. Try to relate each term to some aspect of Jung's theories or to the study of psychology.

1. symbol/sign

2. subliminal

3. unconscious

4. dreams

5. conscious

6. repression

7. dissociation

8. archetype

9. myth

10. ritual

Part II:

If the statement is true, place a "T" in the correct blank; if false, an "F".

1. Jung is convinced that knowledge exists as an absolute truth.

2. A sign is a less abstract concept than a symbol; signs seldom become symbols.

3. Our unconscious minds often grasp information and thoughts below the level of our conscious minds.

4. Jung believes in the unconscious mind as something that definitely exists; he rejects those who deny the unconscious.

5. Jung feels that modern society is the most stable, most reasonable and most aware society to date.

6. Freud believed that if a patient discused his dream and what the dream meant, he would reveal eventually the cause of his illness.

7. Jung believes that free association of dream elements is a vital part of psychological counseling.

8. The unconscious mind has little effect upon the conscious mind.

9. Consciousness can keep only a few images or ideas clearly before it at one time.

10. Ideas and images once placed in the unconscious can be recalled later, sometimes many years later.

11. The unconscious may be a better storehouse for information and emotion than the conscious.

12. The unconscious can prompt new ideas, concepts, and reactions into the conscious.

13. One basic difference between the conscious and the unconscious mind lies in the apparent order and discipline of the unconscious.

14. The images produced in dreams are much more picturesque and vivid than the concepts and experiences of the conscious mind.

15. Jung believes that modern man is benefited by his having lost the ancient concepts of dream imagery found among primitive people.

16. The general function of dreams is to restore a psychological balance of equilibrium.

17. Jung believes that dreams can be codified and systemized for reference by psychologists.

18. Jung believes that modern man benefits from convictions and beliefs.

19. The presence of an archetypal image in a dream is more important than the individual's response to that image.

20. Jung argues for even more study of the unconscious and its symbol producing qualities.

QUESTIONS FOR REVIEW
Introduction

1. After having read the introduction to the book, what kind of a man do you find Carl Jung was?

2. What purpose did John Freeman have in trying to convince Jung to write a book for "general" readership?

3. What were some of the steps taken in the creation of this book?

4. What rather insulting yet also complimentary role was given to Mr. Freeman?

5. What are three psychological concepts introduced by Jung?

6. What does Mr. Freeman say that an examination of man and his symbols is? Why is this a huge undertaking in itself?

7. What does Freeman announce is the Jungian interpretation of the role of dreams to psychological analysts?

8. In what ways does the Jungian interpretation of dreams defy the logical syllogisms of other schools of psychology?

9. What does Mr. Freeman end his short essay by saying the purpose of this book, and Jungian analysis is?

The Importance of Dreams, pp. 1-33

1. How does Jung differentiate between sign and symbol?

2. Why does man use symbols? What is the role of symbols?

3. How does Jung provide a transition from the world of language to the world of dreams? What does he say of the role of dreams and symbols?

4. What does Jung claim about the limitations of knowledge? What does he say about "unconscious aspects of perceptions" and perceptions which occur "below the threshold of consciousness?"

5. Throughout this first chapter, Jung will return over and over again to a basic theme - the loss of the phyche's power in modern man. Explain what he means when he says, "This predicament is a sympton of a general unconsciousnes that is the undeniable common inheritance of all mankind."

6. What are Jung's thoughts about modern scientists who deny the role of the unconscious and the psyche?

7. How can modern man become "dissociated?" What does this mean?

8. What are Jung's thoughts on Freud's work and theories?

9. What considerations of dreams led Jung away from the "free association" theory of Freud? What had Jung begun to consider was the role of dreams? What should be used in its interpretation?

10. What example does Jung use to demonstrate an unusual interpretation to a dream? What is your response both to the issue of the dream (the anima) and to the interpretation (that we are both male and female).

Past and Future in the Unconscious, pp. 32-38

11. What are the two principles which Jung announces?

12. What does the unconscious consist of?

13. How does hypnosis verify the existence of a subconscious?

14. How does the subconscious work to record information missed by the conscious mind? What role or relationship does this information collection perhaps play later?

15. What points does Jung make about subconscious recollection, repression, and "triggered" responses?

16. What comprises the list of subliminal material from which dreams can be produced?

17. Jung ends this segment of Part I with a rather cursory examination of the role of the unconscious in formulating new ideas, the "a-ha" of invention. Briefly explain his ideas.

The Function of Dreams, pp. 39-54

18. What is the difference in the "ordering" of events in conscious and subconscious logic? What does Jung mean when he says that we each understand reality in an individual way?

19. Explain the statement, "Every concept in our conscious mind, in short, has its own psychic associations".

20. Why are dreams difficult to interpret and more picturesque?

21. Carefully explain Jung's beliefs about primitive people's "mystic participation." What are the effects on their lives and conversely, how are our lives impoverished by the lack of mystic participation?

22. Explain what Jung means when he says, "For one finds that many dreams present images and association that are analagous to primitive ideas, myths, and rites." Does this sentence, this sentiment, indicate the direction of the book's contents?

23. What does Jung feel is the cause for many modern dilemmas? When he says, "Because, in our civilized life, we have stripped so many ideas of their emotional energy, we do not really respond to them anymore," we get a clear idea of a basic Jungian concept. What is this concept?

24. In many ways, this third section is germinal in understanding Jung. What does he mean when he discusses the separation of consciousness from subconsciousness and the resultant dissociation on page 49?

25. What is the complementary or compensatory role of dreams?

26. How can dreams lay the goundwork for future actions? (Discuss in a separate section Ophelia's dreams/sanity).

27. What does Jung claim is the price paid for modern man for his civilized state? What example does he explain about the relationship of primitive to civilized states?

28. How does Jung warn against misguided dream interpretation?

29. What are the major concepts of this section?

The Analysis of Dreams, pp. 55-58

30. What is the difference between a sign and a symbol?

31. What story does he feel in order to reach a conclusion about their analysis of dreams? What is his conclusion?

32. Explain what Jung means when he says, "The individual is the only reality." How is this premise fundamental for his views on physchotherapy?

33. What skills does Jung say are necessary for understanding the individual?

The Problem of Types pp. 58-66

34. What "classification" falls apart when one begins to consider analysis of dreams?

35. What relationship exists between the patient and his analyst in Jungian terms?

36. What does Jung develop as a basic way to classify personalities? What is meant by the "compass" of the psyche?

37. How does Jung define the word "feeling?" Differentiate between thought, intuition, and feeling.

38. What does Jung claim will be necessary for the analyst if he is to completely understand his patient?

39. Why does Jung say that dreams often have no apparent connection to reality, that the subject matter of the dream is irrelevant to the obvious personality traits of the individual?

40. What is the relationship of the conscious to the unconscious dream and information stored in the "subliminal" state?

41. What "nearly standard" practice does Jung at first recommend and then sometimes reject in dealing with patience?

42. What conclusion does Jung end this section? Why are individual circumstances so important?

The Archetype in Dream Symbolism, pp. 67-83

43. When does Jung say informal interpretation of dreams will not suffice?

44. Why does Jung claim that the psychologist should have a background in mythology?

45. What does he mean by the terms "archiac remnants," "achetypes," and "primordial images?"

46. Explain "The archetype is a tendency to form such representations of a motif - representations that can vary a great deal in detail without losing their basic pattern."

47. What is the difference between an archetype and an instinct?

48. What examples does Jung explain to define archetypal dreams? What do you think of these examples? How does he explain the young girl's dreams?

49. Explain what Jung means by the important sentence on page 75, "Like the instincts, the collective thought patterns of the human mind are innate and inherited". What is his main point in all this?

50. What is the basis for archetypal visions and dreams? What do you think Jung would claim is an inherent part of each of us?

51. What does Jung say about the ability of dreams to predict the future?

52. How does Jung define the workings, the comings and the goings, of archetypal images?

53. What is the roll of archetypal images in relation to the rest of society?

54. How do modern men end up knowing more about primitive archetypal patterns than primitive men did? What is the irony of this knowledge?

55. How has modern man replaced many myths? What is the disadvantage of this replacement?

The Soul of Man, pp. 83-92

56. What does Jung mean when he says, "What we call civilized consciousness has steadily separated itself from basic instincts"?

57. What is "compartment psychology"?

58. How is the modern world situation like a victim of dissociation? How are Eastern and Western societies alike and different in their views toward each other?

59. How has modern man's loss of religion effected his responses to the world? Do you agree or disagree with this view? Why?

60. How do you feel about the sentence, "Man positively needs general ideas and convictions that will give a meaning to his life and enable him to find a place for himself in the universe?"

61. What is your response to Jung's beliefs on the need for religious belief and commitment? Explore this topic with your classmates. (What the Great Religions Believe - Guest Speakers)

62. What is the role of the dream in relation to the use and role of symbols?

63. What are the most important skills of the analyist? Why cannot analysis be fixed and finite?

64. What is your reaction to Jung's concluding statement for this section, "Nothing is more vulnerable than scientific theory, which is an ephemeral attempt to explain facts and not an everlasting truth in itself?"

The Role of Symbols, pp. 93-100

65. What is the difference between natural symbols and cultural symbols?

66. Why are cultural symbols important?

67. What conditions in psychological terms does Jung describe for the modern world? What are your responses?

68. Explain the statement, "Man feels himself isolated in the cosmos, because he is no longer involved in the cosmos, because he is no longer involved in nature and has lost his emotional "unconscious identity" with natural phenomenon."

69. What is the irony of modern man's loss of "unconscious identity" and the presence of powerful archetypal dreams?

70. What does Jung claim is the only time one can adequately discuss the force of archetypes?

71. What does Jung see as one of the major roles of dreams, archetypal images and primitive cultural experience? (p. 98)

72. What can be the importance of infantile amnesia? What do you think of this?

73. Why is "emotional value" an important part of dream interpretation? Why is it impossible to be totally objective?

Healing The Spirit, pp. 101-104

74. The attitude, spirit, and world view presented in this section is not very optimistic. What are Jung's statements on world conditions? What are your responses?

75. What does Jung see as a solution to modern dilemmas?

76. Contrast the opening and closing attitudes expressed in this section.

EXTRA READING, RESEARCH, AND PROJECTS

1. Begin reading Passions of the Mind, a biography of the life and works of Sigmund Freud by Irving Stone. This excellent biography will expose you to the life of a famous man, his discoveries, and the frustrations accompanying such discoveries.

2. Job shadowing a psychologist is an impossibility. Nonetheless, you might contact both a psychologist and psychiatrist, requesting them to come to school to explain their work, their academic preparation, their "most" interesting cases, and of course their reaction to Jung's beliefs and work.

3. Contact the psychology department at a local college and university, inviting one of their professors to school to discuss the field and sub-fields.

4. View the slide/ tape program entitled, "Human Relationships - Why They Succeed or Fail," Part I, available from your instructor. This provocative program will lead to some interesting discussions with your classmates.

5. You may want to investigate a separate field of psychology. One suggestion is the field of behavioral psychology led by the work of B. F. Skinner. Read Walden Two , discuss the work and its ideas. You may also be interested to research how significantly B. F. Skinner's ideas have influenced modern education.

6. As a supplemental reading, you may want to consult a standard textbook on psychology. One useful test is Psychology: Exploring Behavior by Richard A. Kasschan. For this unit, we suggst you read "Chapter 1: Psychology: Its Nature and Nuture," pp. 18-48.

7. Review the pictures in this chapter of the text. The whole book is rich in its visual texture. Choose a number of pictures to explain to your small group.

8. Of course we all have dreams. The topics and elements of these dreams should not become an overriding point for class discussion. Nonetheless, perhaps you might want to "paint" one of your dreams. Displaying and explaining your painting becomes your own business, but this activity might be rewarding.

FOR DISCUSSION AND EVALUATION

1. What single concept affected you most singularly in this section of Man and His Symbols ? Be able to explain both the concept and your reactions to it. What about the nature of your learning this concept impressed you?

2. Do you believe in the existence of the subconscious? What evidence do you have of its existence or its influence? If you were in an academic or scholarly position to rate the influence of the subconscious, what kind of a role would you give to it? Why? Substantiate your answer as carefully as possible.

3. Clearly in this first chapter, Jung sets forth a belief, a theory, a set of principles which delineates the existence and role of something we have come to know as the "collective unconscious." What is your response to this concept?

4. The role and definition of "archetypal patterns" will be discussed throughout the remainder of the book. Discuss this concept in your class or small group, attempting to define it as Jung would have, differentiating it from instinct, intuition, and feeling.

5. In this first section, Jung expostulates about the seeming downfall of modern man. What do you think about his ideas? What are the causes for this downfall and do you feel they are real and portentous? Are we in fact facing the Armageddon he describes?

6. What are the roles and functions of a psycho-analyst? When Jung discusses dissociation, is he describing a very common ailment or a not-so-common disease? To what extent is Jung focussing upon a few "dissociated" individuals rather than all of society? What do you suppose might be the frustrations of a pshychoanalyst?

AN INSIGHT AND A REACTION

Clearly this first section of Man and His Symbols, represents the entire crux of a specialized field of psychology. The remainder of the book does not expound new theories; each author delves into new ramifications of the issues developed in this first chapter. A concept which must always be remembered is that the book is not "extensive" in the sense that it covers a great deal of the whole field of psychology; rather, the book is "intensive" in that it goes into depth on related topic areas.

What then are Jung's major points and what then might be some individual thoughts and reactions to these points? After having read the chapter several times, some ideas stand out clearly, others do not; some ideas almost invite reaction, others do not. What does seem of paramount importance in the chapter is that every individual alive today, according to Jung, has a subconscious which stores information garnered from daily living as well as "archetypal patterns" gathered from the past. Clearly, a big concept. What are the effects of this concept, at least to me? It seems that Jung places man within a long, centuries and eons long, community of ideas, symbols, and concepts. No man is an island, he says, even if that man wants to be. And indeed Jung's point seems valid. We cannot really live in a vacuum, separated from other men or ourselves. In some way, one of Jung's desires points us toward a kind of reconnection with our past, our heritage, the symbols of our primitive existence.

Throughout the first section, the word "dissociation" kept recurring. Like other psychological concepts which can be explored

elsewhere, this concept needs some explanation. The word refers to the disconnection of an individual from socially acceptable forms of behavior, or perhaps from his own self concept. A powerful idea. And a provocative idea when we look at many of the dilemmas facing men - both individually and socially - today. Clearly one idea inherent in Jung's chapter is that the disassociated individual becomes the patient for the analyst. Everyone knows this happens; perhaps not through personal experience - which is not always the best teacher. Yet we all must clearly recognize that "mental health" is a relative term, and that we all experience various states of mental health. On the days when the boss is upset, the car breaks down, the furnace stops, and someone throws a stone through the front window, who could expect to have "good" mental health? Sure, we cope; however, frustration, anxiety, and depression might be more indicative of our mood. Students, by the way, have a built-in "mood register" for all their teachers; any student can tell which days are good and which are bad. Onslaughts of frustrations and poor reactions can bring on the dissociation Jung speaks about.

Yet, beyond this individual dilemma lies the social problem of disassociation which Jung discusses. Written and published in 1964, the book is not old. And the conditions Jung describes are still with us, even perhaps more exacerbated now, today. As a concept for a young person to understand, "social disassociation" may be very difficult to understand. After all, if a young person has grown up in a society in which the role of commonly important institutions such as the family and the church, have been minimized, how is he to understand life before? It is indeed difficult to understand what

life was like before our own times. Once, as a child, when riding by a the Union Oyster House in Boston with my parents, I was startled to learn my parents had gone there every Friday - had had in fact their own table - once upon a time. I recall being shocked to discover, at age five or six, that my parents had enjoyed a close relationship before my birth. In much the same way, young people can not experience or understand the close family ties so often abandoned today. At the point of seeming absurd, it does appear we like our relationships and lives packaged, sterilized, delivered like products from a fast food restaurant. Jung indicates that we are becoming like emotional automatons - a whole society of them. What would he write today, twenty years after the original publication?

Yet even beyond this, Jung hints that the current problems in international relations stem from our "disassociation" with their past. While it is often said, it must be repeated again. We in America are fortunate to live so well, while in Africa millions are starving. In the July, 1984 issue of National Geographic, the feature article discussed the increased population and its resultant demands in Mexico City. That article's prognostication was not pretty. Quite frankly, food for the world is running out. Yet the cost of East-West disagreements in terms of armaments is enormous, staggering. Our misapprehensions about "them" and theirs about us may soon ruin what we have or whatever we hope to become. These are phenomenal difficulties, they humble the imagination. Yet at the same time, these difficulties present opportunities. No one succeeds by giving into failure or frustration. Despite the often "bleak" concepts presented in Jung's essay, the essay does end on a positive note.

We can learn much from reading and studying Man and His Symbols. At the very outset, we can learn more about one man's theories on personality, dream analysis, and symbolic or archetypal patterns. This in turn should lead toward a greater appreciation of our world, our heritage; perhaps the desire to preserve our heritages will also be an outcome of continual study. Finally, and clearly, some sense of our own selves and our self worth as human beings can result from this study.

MAN AND HIS SYMBOLS

Part 2: Ancient Myths and Modern Man

A Curriculum Guide

by

Roger J. Fuller

CENTER FOR CURRICULUM DEVELOPMENT
OAK HILL HIGH SCHOOL
WALES, MAINE

Table of Contents

Introduction	1
Instructional Objectives	2
Required Activities	3
Pre-Test	4
Questions for Review	8
Extra Reading, Research, and Projects	13
For Discussion and Evaluation	14
An Insight and a Reaction	15

INTRODUCTION

What is religion? What is the difference between religion and mythology? What do we really believe today? Where has God gone? No one can answer these questions for you; you must seek out answers alone. Yet these questions, and the presence of the mythology behind these questions has been with man for eons. Most people are familiar with the more famous classical myths and most Christian stories throughout their times. In what way do these stories of myths affect our daily lives? In what ways do they affect our subconscious minds?

Joseph L. Henderson in this chapter "Ancient Myths and Modern Man" explores the ways which classical mythology and Christian belief impinges upon the life of modern man. Like Jung he often mentions the regretable loss of the "myth believing ability" in modern man, and thence he finds some causes for modern dilemmas. The reading in this chapter is fascinating not only because Henderson expands on some interesting myths, but also because he punctuates his explanations with some fascinating case histories.

INSTRUCTIONAL OBJECTIVES

After reading the chapter "Ancient Myths and Modern Man," on pages 104-157 of Man and His Symbols, by Joseph L. Henderson and after completing the Required Activities, the student will be able:

1. To define the different types of "classical" archetypal patterns, including the external symbols, the hero myth, initiation rites, male and female initiation myths, and transcendence symbols.

2. To write out an explanation of one of the major sections of this chapter.

3. To interpret one major archetypal pattern in terms of his own experience and modern life.

4. To compare in writing an ancient myth or archetypal pattern with its modern counterpart.

5. To research a myth of his own choosing from classical antiquity in order to examine and interpret this myth in light of his new learning.

6. To judge the importance of one major myth in relation to daily life.

7. To pass an objective test over the material.

REQUIRED ACTIVITIES

1. Survey both the chapter, "Ancient Myths and Modern Man" and this curriculum packet, noting organization, objectives, and concepts. As before vocabulary words have been included in the separate glossary.

2. Read Part Two of Man and His Symbols, an essay entitled "Ancient Myths and Modern Man," by Joseph L. Henderson. The essay spans pages 104-157. As in Part One, the essay may be divided into the following assignments:

   The External Symbols, pp. 106-109
   Heroes and Hero Makers, pp. 110-128
   The Archetype of Initiation, pp. 128-136
   Beauty and the Beast, pp. 137-140
   Orpheus and the Son of Man, pp. 141-148
   Symbols of Transcendence, pp. 149-157

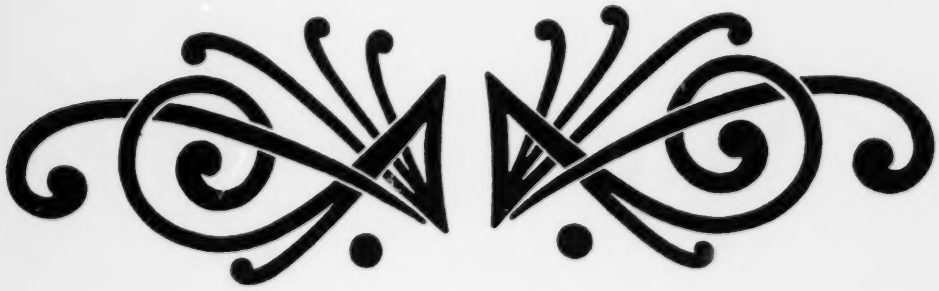
3. Answer either on your own or in your small group, the Questions for Review on pages 8-12 of this guide. You may want to write out these answers or divide the work between members of your small group.

4. Choose any one of the For Discussion and Evaluation questions found on page 14 of this guide. Write out your responses.

5. View the filmstrip entitled Introduction to Psychology available from your instructor. Discuss and evaluate the main points of this filmstrip in your small group.

6. Complete the post-test available from your instructor.

7. Read the suggestions found in Extra Reading, Research, and Projects found on page 13 of this packet. Perhaps something will move you to do a little extra.



PRE-TEST

PART I:

Define the following concept terms as completely as possible:

1. hero

2. the external symbols

3. hybris

4. shadow

5. anima/animus

6. initiation

7. Dionysus

8. ego-consciousness

9. transcendence

10. myth

PART II:

If the statement is true, place a "T" in the correct blank; if false, an "F".

1. Some symbolic cultural patterns remain unchanged for centuries in both primitive and modern societies.

2. Modern man has essentially conquered his unconscious and basic drives.

3. One of the requirements for successful analysts is a wide exposure to the myths and traditions of the past.

4. Myths and rituals in dreams exist because the unconscious mind of modern man preserves the symbol-making capacity that once found expression in the beliefs and rituals of the primitive.

5. At Christmas, most Christian societies re-enact the birth of a child; the celebration is derived from much older Oriental beliefs.

6. The egg and the rabbit at Easter are held over from earlier pagan rituals of rebirth.

7. Myths and archetypal patterns concerning heros are among the oldest of all myths.

8. The Winnebago Indian hero myths are unlike any other European myths.

9. The dreams of individuals may incorporate elements of the hero myth as a mechanism to compensate, control or indicate potentials for conscious behavior.

10. The battle between the hero and the dragon is the more active form of the hero myth, and it shows more clearly the archetypal theme of the ego's triumph over regressive trends.

11. The role of initiation myths and dreams is to allow individuals to regress to a more natural state.

12. Unless some degree of self-antonomy is achieved, the individual is unable to relate himself to his adult environment.

13. Perhaps the commonest initiation rite or ritual is the situation where a young person relinquishes self-control to a higher authority.

14. In both the hero myth and the initiation ritual, the participant must give of himself willingly.

15. A wedding ceremony is essentially the initiation rite for women.

16. All women react favorably to the surrender of freedom offered through marriage and domesticity.

17. A universal myth expressing the awakening of a young woman's ego is found in the fairy tale of Beauty and the Beast.

18. The Beauty and the Beast myth reveals in its symbols the inner hatred and longing we feel for the innocent and beautiful.

19. The Dionysian rituals demanded complete abandonment in order to release the more fertile and animal natures inherent in all of us.

20. The worship of Orpheus grew out of a longing to remain in a natural, wild, state of affairs despite the restrictions of culture.

21. Orpheus is the forerunner of Christ.

22. Christian myths do not need to re-enact the rebirth of its hero because the myth is a "closed" event; once having risen, Christ does not reappear each year as in the more primitive myths.

23. Orpheus strikes the balance between the Dionysiac religion and the Christian religion, since both Dionysus and Christ fulfill similar roles.

24. Another kind of symbolism which belongs to the earliest known sacred traditions concerns periods of transitions in life and is known as symbols of transcendence.

25. One of the commonest dream symbols concerning transcendence is the theme of the lonely journey or pilgrimage.

QUESTIONS FOR REVIEW

The External Symbols, pp. 106-110

1. What are archeologists and other researchers finding out about our cultural histories?

2. How does this author define "the collective unconscious?"

3. Why is it necessary for the analyst to have an education which is as broad as possible?

4. How does this author reveal our connection to an older solstice ritual in our celebrations of Christmas?

5. Why does Henderson call the Christian myth a "closed" myth?

6. What is meant by the similarity of these supposedly old fashioned myths to the life stages which contemporary man undergoes?

Heroes and Hero Makers, pp. 110-128

7. Why is the myth of the hero one of the most pervading of archetypal patterns?

8. What are the basic patterns of the hero myth?

9. What does Henderson say is the role of tutelary figures in the hero myth?

10. In the myth from the Winnebago Indians, what are the four stages or cycles which the hero undergoes?

11. What are the essential characteristics of the Trickster, Red Horse, and Twins cycle?

12. What are the symbolic or psychological associations of the twins stump and flesh? How are these mythological figures still indicative of traits in the human condition?

13. What happens to the twins? What is meant by hybris?

14. How can these images and symbols be used in dreams?

15. Explain what Henderson means on page 118 when he writes, "In the developing consciousness of the individual, the hero figure is the symbolic means by which the emerging ego overcomes the inertia of the unconscious mind, and liberates the mature man from a regressive longing to return to the blissful state of infancy in a world dominated by his mother."

16. Henderson refers often to "the shadow" side of the personality. What does he mean by this?

17. How does Henderson tie these hero concepts and death by hybris to ritual yearly sacrifice in primitive cultures.

18. What is the joyful aspect of these ritural, sacrificial deaths?

19. Explain Henderson's statement, "As a general rule, it can be said that the need for hero symbols arises when the ego needs strengthening."

20. What is the anima/animus concept? How are these concepts involved in the "hero rescues maiden" theme?

21. Why does Henderson say it is necessary for all men to liberate the anima of their subconscious?

22. Why is it necessary for the ego of each individual to reach a mature separation from infancy?

The Archetype of Initiation, pp. 128-136

23. What does Henderson claim are essential steps in the transition to full adulthood? What do you, as young adults, think of these theories?

24. Why is the ego not to be connected with the concept of hero archetype?

25. What is the role of the initiation in primitive societies? What are its component parts?

26. What does Henderson say about transitional rites in modern societies? What are some of the transitional ages?

27. What is the difference between the hero myth and the initition rite?

28. How do women also undergo rites of initiation? What is the role of the sacred marriage in primitive cultures?

29. How do the heroic role and the initiation rite come into conflict with the marriage ceremony?

Beauty and the Beast, pp. 137-140

30. How do young women in modern society, Henderson claims, repress the more primitive and basic sides of their feminine roles?

31. What story, case history, does Henderson discuss in order to conclude that for a woman "life is best realized by a process of awakening."

32. What are the general characteristics of the Beauty and the Beast?

33. What are the symbolic associations of this story? How is it a process every woman undergoes?

34. What case history does Henderson discuss to show the effects of repression for one woman?

Orpheus and the Son of Man, pp. 141-148

35. What were some of the essential features of Dionysiac ritual and religion? Why did the Orpheus myth and religion spring from the Dionysian rite?

36. What was the relationship of both Dionysian and Orphic ritual to ancient Greek life? For what were the Greeks spiritually seeking?

37. What difference in the ritual, and symbolism was caused by the introduction of Christianity?

38. What is the essential difference between the backward looking classical ritual's and the forward looking Christian ritual?

39. How is Orpheus a psychologically transitional figure between Christ and Dionysus?

40. How does the illustrative case history here help focus the conflict of issues between Christianity and pagan rites?

41. What does Henderson mean when he writes, "In their religious quest men and women - especially those who live in modern Western Christian societies - are still in the power of those early traditions that strive within them for supremacy?"

42. What last point does Henderson want to make about primitive religions and contemporary life?

Symbols of Trasnscendence, pp. 149-157

43. What is meant by the symbol of transcendence?

44. What did Jung feel was necessary for an adult to do in order to achieve "full realization of the potential of his individual self?"

45. Why is a bird a fitting symbol of transcendence?

46. Why is the idea or concept of a journey a fitting archetypal pattern for transcendence?

47. How is a liberating movement accomplished by a move, a trip, or a change in social-psychological milieu?

48. What are some transcendent symbols of the depths? Why are they important?

49. How is the Greek god Hermes a symbol of transcendence?

50. What does Henderson suggest might be modern symbols of transcendence? Can you think of others?

51. What does Henderson conclude is necessary for modern man, and his society, to do in order to reconcile the varying aspects of his conflicting psyche? What will this reconciliation produce?

EXTRA READING AND RESEARCH PROJECTS

1. Read the book, Lust for Life by Irving Stone. On what characteristics of Van Gogh does Stone focus? What makes Van Gogh a hero to some?

2. Read the book, The King Must Die by Mary Renault, a novel which presents a fictional account of the life of the Greek hero, Theseus. The book contains clear references to the aspects of a hero's development discussed by Henderson.

3. Choose a biography of any contemporary figure who has made an historical impact on his time.

4. The book by Gail Sheeh Passages, carefully delineates the "rites of passage" in modern society. You may want to investigate this text as a way to discover these rites and our fundamental ties to primitive societies. For some people this book's contents are disturbing.

5. Telephone religious leaders in your area and organize a panel discussion in which each person has the opportunity to discuss and compare the different aspects of his beliefs.

6. Spend some time observing and recording the behavior and thinking of those around you, including people your own age and people older than yourself. Do you see behavior patterns which might produce myths? Write out a myth in the form of a short story as a creative way to make daily life somewhat mythological.

7. View the slide tape program entitled Philosophus Ideas That Changed the World - Christ, Darwin, Marx and Freud. This program is found in two parts, each available from your instructor. Discuss in your small group the contents and implications of these programs.

8. One of the most exhaustive and thorough studies of Greek mythology was one by Robert Graves, a scholar, author, and poet worthy of study in his own right. His set of books, The Greek Myths I and II are readily available. Not only is the reading of the myths fascinating, but his methodology of researching each myth and corroborating his findings is impressive. Pick up these two highly readable volumes for the best education possible in classical mythology.

9. Choose one of the myths or rites discussed in this chapter and write a one act play in which the main character undergoes change which is like the change described in the archetypal pattern.

10. Try a creative adaptation of one of the topics discussed by painting a picture, writing a play or short story, composing a piece of music or poetry.

FOR DISCUSSION AND EVALUATION

1. It is often said that the twentieth century is a time without heroes. What are the characteristics of modern heroes? Who do you look up to as someone on whom to model your life? A politician, a scientist, an athlete, an artist, an iconoclast?

2. Modeling is an aspect of the hero myth not discussed by Henderson in his chapter. Modeling is the concept that peoples' behavior naturally is modeled on behavior they witness - especially behavior of their elders. Compose a list of situations in which modeling occurs and don't overlook your parents.

3. What is your first response to the contents of this chapter? Do you feel that the symbols and patterns discussed can infringe on modern life in any significant way? Are any more acceptable than others?

4. One interesting aspect of the section on transcendence was the nature of transcendence to be partially concerned with escape from confinement. Is drug use a form of transcendence or escape? Would Jung have sanctioned drug use? Research the work of Aldous Huxley (Doors of Perception) and Timothy Leary for additional viewpoints.

AN INSIGHT AND A REACTION

Bologna! Bologna! Absolute crap! Whoever thought the innocent little child's story of Beauty and the Beast could be reinterpreted as the awakening of a young woman and her passage from adolescence to adulthood? And what makes Henderson think that the other "stories" have any validity to the modern experience? All of this is just too difficult to swallow, at first.

It seems an initial reaction of denial is normal. This essay by Henderson is clearly an extension of some sections of Jung's preliminary essay. Yet, after reading Henderson a few times and puzzling over the points at some length, acceptance of the concepts is easier. And then after looking elsewhere and finding that other men, psychologists, philosophers, historians, and cultural anthopologists build similar cases for the existance of this kind of archetypal mythology, then it becomes much easier to believe, accept, realize, and perhaps understand. And understanding comes only after wide reading in a number of sources and careful observation of the world around you.

The first consideration in this material has to be its validity. Is, in fact, the material on heroes and the steps and stages they go through as real as Henderson describes it? As I was reading the myths derived from the Winnebago Indians, two separate and widely different stories came to mind. In Shakespeare's plays, Henry IV-Part I and Henry IV-Part II, the character of Prince Hal fits the description of the great hero almost perfectly. Early in Prince Hal's life, he spends most of the time being a wild, uncontrollable youth whose

adventures delight the audience but worry his aging father. In one scene Hal disrespectfully tries on the King's crown and the King's thrown only to be caught by his aging father. On his father's death bed Hal promises to reform - he has, in fact, previously told the audience in a soliloquy that his youthful irreverent actions are but masks to make his reform seem even more glorious. In addition, Prince Hal consorts with classically comic fat figure of Falstaff, in every way an element of the trickster described by Henderson. Eventually, however, Prince Hal emerges as the new king, throws off the now pitiful Falstaff, and becomes a heroic figure worthy of great respect.

The second story which occurred to me as I read Henderson's essay was, ironically enough, Star Wars. Now, don't laugh; but doesn't that film mention over and over again the "shadow" side of the personality in the form of the "dark side of the force." The hero, to me, is not just Luke Skywalker, but also Hans Solo. Hans, early on in the film, is clearly the trickster; he is selfish, inconsiderate, and self-centered. Yet at the end of the film, it is he who reforms his attitudes, saves Luke, and helps the rebels to a victory. The more and more I consider it, it seems that Hans and Luke are like the twins in that they are mirror images of the same personality, each of which must undergo a series of tests to reach maturity. Considerations like these lead me to appreciate the movie more and to recognize the validity of Henderson's points in the essay.

The other sections of Henderson's essay led to similar considerations. The material on initiation was interesting, and a little frightening. While we in this culture do not exert physical

and social demands in an overt way to mark the transition of young men to adulthood, it does seem we covertly expect young people to pass certain tests in order to become fully functioning adults. While we do not engage in brutal or physically damaging initiation rights, our expectations can be severe. Perhaps the psychological severity of failure can be worse than the physical pain endured in more primitive cultures. One of our initiation rights for the adolescent concerns the driver's license. Young people are treated more like adults after they receive their driver's license; in fact, a whole new set of responsibilities and freedoms opens up when this crucial milestone is reached. Furthermore, we tend to denigrate and disrespect the student who fails his driver's test.

A second milestone on the path to adulthood is the graduation diploma; we expect most people to earn a diploma. As an adult education teacher for some years, I would submit that the social value of a diploma is so strong that it frequently drives the non-graduate back to adult education years after he might have received his diploma originally. This initiation rite concerning the diploma is so strong that we invest it with a ceremony, a ceremony marked by song, speech, gifts, and, excuse the pun, pomp and circumstance. While initiation rites in our culture are more drawn out and less physical, they are nonetheless severe.

In conclusion then, the material which Henderson discusses may at first seem vague and trivial. Yet his examples are necessarily limited and condensed because of the space requirements of the book. On the other hand, the categories he chooses to explain are clearly

indicative of some basic archetypal patterns. The reader does need to examine these patterns, conduct some research on his own, and observe his own life and culture carefully. For the careful reader and the inquisitive mind, there is always new learning.

MAN AND HIS SYMBOLS

Part 3: The Process of Individuation

A Curriculum Guide

by

Patricia E. Doyle

CENTER FOR CURRICULUM DEVELOPMENT
OAK HILL HIGH SCHOOL
WALES, MAINE

Table of Contents

Introduction	1
Instructional Objectives	2
Required Objectives	3
Pre-Test	4
Questions for Review	7
Extra Reading, Research, and Projects	16
For Discussion and Evaluation	17
An Insight and a Reaction	18

INTRODUCTION

To become, to fulfill one's destiny is the greatest human achievement. Or is it? Should I sacrifice self, abide by social rules and achieve conscious goals that will leave my mark on the world? Should I seek individuation first, listen to inner hints and impulses from the totality of the psyche: the self? Can I do both?

The process of individuation is the means by which an individual may fulfill one's destiny. It is a pattern or design in one's life revealed through dreams and the unconscious. The process of individuation exists only if the individual makes a living connection with it.

In this chapter, "The Process of Individuation," M.-L. von Franz will give a sketch of some of the more typical features of the psychology of the unconscious. He will also describe the process of individuation. Specific attention should be paid to the author's description of the dreams involved in individuation; it is through these dreams that the process of individuation is explained.

INSTRUCTIONAL OBJECTIVES

After reading and completing the required activities for chapter 3 of Man and His Symbols, the student will be able:

1. To define the necessary and related terms of this unit of study.
2. To explain the process of individuation.
3. To identify and give examples of the anima and animus personifications.
4. To identify and give examples of the shadow personification.
5. To identify the various symbolic representations of the self.
6. To identify the personifications of the shadow, anima, animus, and self in myths and dreams.
7. To write a story or create a myth which contains one or more of the personifications of the unconscious.
8. To interpret in his own words by writing or speaking M.-L. von Franz's interpretations of C.G. Jung's discoveries of the unconscious, the shadow, the anima, the animus, and the self.
9. To analyze writings of selected others and determine their implications on C.G. Jung's discoveries.
10. To express his thoughts and reactions to the material in an acceptable way by using both his journal and his small groups setting.
11. To complete a post test over the material found in the chapter with an 80% mastery.

REQUIRED ACTIVITIES

1. Preview the chapter by noting the various sections that it is divided into. Also, spend some time looking at the art work and reading the captions for the pictures. This activity will help you get started.

2. Read Part 3 of Man and His Symbols, an essay entitled "The Process of Individuation," by M.-L. von Franz. The essay spans pages 160-229. As in part one, the essay may be divided into the following assignments.

The Pattern of Psychic Growth	pp. 160 - 164
The First Approach of the Unconscious	pp. 165 - 167
The Realization of the Shadow	pp. 168 - 176
The Anima: The Woman Within	pp. 177 - 188
The Animus: The Man Within	pp. 189 - 195
The Self: Symbols of Totality	pp. 196 - 211
The Relation to the Self	pp. 212 - 217
The Social Aspect of the Self	pp. 218 - 229

3. Answer either on your own or in your small group, the Questions for Review on pages 7 -15 of this guide. You may want to write out these answers or divide the work between members of your small group.

4. Choose any one of the Questions for Discussion and Evaluation found on page 17 of this guide. Write out your response in your journal.

5. View the filmstrips entitled Who's OK, Who's Not OK? and An Introduction to Abnormal Psychology available from your instructor. Discuss and evaluate the main points of these filmstrips in your small group.

6. Perhaps you will want to keep a journal of your dreams. Please note this journal should not be used for interpretation of your dreams; you are not qualified to do this; armchair psychology is dangerous. The journal should be merely a tool for reflection.

7. Complete the Post-Test available from your instructor.

8. Read the suggestions found in the Extra Reading, Research, and Projects.

PRE-TEST

PART I:

Define the following concepts and terms as completely as possible. Try to relate each term to some aspect of Jung's theories or the study of psychology.

1. ego
2. self
3. shadow
4. anima
5. personification
6. omnipresent
7. primitive
8. active imagination
9. synchronicity
10. mandala

PART II:

If the statement is true, place a "T" in the correct blank, if it is false, an "F."

1. Mista' peo means "Great Man."
2. Psychic growth can be brought about by only a conscious effort or will power.
3. The guiding hints or impulses toward unique creative self-realization come from the self.
4. The shadow appears as a personification of the same sex as that of the dreamer.
5. The shadow usually contains no values that are needed by consciousness.
6. Observing your own unconscious tendencies in other people is called a "projection."
7. Most people consider how the unconscious affects them.
8. The anima is a male personification within a woman.
9. Vague feelings and moods, prophetic hunches, receptiveness to the irrational, capacity for personal love are some psychological tendencies of the anima.
10. The anima takes on the role of guide, or mediator to the world within and to the self.
11. The animus often takes the form of a hidden "sacred" conviction.
12. The animus can be a destructive force.
13. The anima and the animus have four stages of growth.
14. Man's main purpose is not to eat, drink, or work, but to be human.
15. In our Western civilization, the cosmic man has been identified to a great extent with Christ.
16. Active imagination is one of Freud's most important discoveries.
17. The stone is a symbol of the eternal.
18. It is possible for man to lose contact with the regulating center of his soul.
19. Jung stressed that the only real adventure remaining for each individual is the exploration of his own unconscious.

20. The ultimate goal of an exploration of the unconscious is the forming of a harmonious and balanced relationship with the self.

21. Every personification of the unconscious, the shadow, the anima, the amimus, and the self has a light or a dark aspect.

22. It is easy in today's world to develop a feeling that our lives count for nothing.

23. To attend to the unconscious, one often must separate from his group - from his family, his partner, or other personal connections in order to find himself.

24. For people who still really believe in a religion, its content and teachings, the psychological regulation of their lives is effected by religious symbols.

25. The discovery of the unconscious shuts one door forever. It definitely excludes the illusory idea that a man can know spiritual reality in itself.

QUESTIONS FOR REVIEW

The Pattern of Psychic Growth, pp. 160-164

1. What did Jung discover about the importance of dreams?
2. How does M.-L. von Franz compare a meander (a decoration in a seventh century manuscript) to dreams?
3. Explain how psychic growth can be symbolized by a tree.
4. Who are the Naskapi? What is Mista' peo? Explain its importance and function.
5. The psyche is a sphere with the self at its center. How can the self be defined?
6. What is the function of the ego?
7. What kind of comparison can be made between the process of individuation and the growth of a pine from seed to tree?
8. Explain what M.-L. von Franz means on page 163 when he writes "it is necessary to give up the utilitarian attitude of conscious planning in order to make way for the inner growth of their personality."
9. In Chuang-Tzu's story, what does the symbol of the earth-alter tell us about the process of individuation?
10. Why is Jung criticized for his approach in presenting psychic material?

The First Approach of the Unconscious, pp. 165-167

11. From what part of the psyche is the building of the ego consciousness directed?

12. With what type of personal event does the actual process of individuation generally begin?

13. How is the initial stage in the process of individuation symbolically described through myths and fairy tales?

14. What does the author suggest one should do when faced with an initial crisis in one's life? When seeking something that is impossible to find or about which nothing is known?

The Realization of the Shadow, pp. 168-176

15. What is meant by Jung when he uses the expression "realization of the shadow?"

16. What is the shadow and what qualities does it possess?

17. Explain how the shadow can show up as an impulsive or inadvertent act?

18. In the dream written about on pp. 169-170, how is the shadow symbolized? What is the meaning of the passages, unlocked exits, old school friend, and horses?

19. What does the dream on page 171 show us about the shadow?

20. To observe your own unconscious tendencies in other people is called a "projection." What is the disadvantage of projections?

21. Can the shadow become hostile? If so, when?

22. Can the unconscious contents of the psyche become blurred and merge in one another? If so, what is this called?

23. What can we learn about the shadow from the 18th book of the Koran when Moses meets Khidr?

24. What suggestions are given to us about the unconscious, dream symbols and the shadow to help us on the way to individuation?

The Anima: The Woman Within, pp. 177-188

25. What is the term for a female personification in a male dreamer?

26. What are the psychological tendencies of the anima?

27. As a rule, how is the character of a man's anima shaped?

28. Describe how the anima can be dangerous and destructive.

29. Describe how a man's anima can be affected differently by a mother who has been a negative influence as opposed to a mother who has been a positive influence.

30. Describe the most frequent manifestation of the anima.

31. What is the disadvantage of anima projections?

32. What are the positive aspects of the anima?

33. In the explanations of a dream found on page 183, the author refers to the number four or a fourfoldness. What is the significance of the number four to the interpretation and understanding of the dream?

34. In your own words explain the Medieval mystical text found on page 186.

35. Describe a personification of the anima. You may use an example from the text or think of one on your own.

The Animus: The Man Within, pp. 189-195

36. What is the term for a male personification in a female dreamer?

37. What are the psychological tendencies of the animus?

38. As a rule, how is the character of a woman's animas shaped?

39. Can the animus be a negative force? If so, give an example.

40. Explain how the animus can be confused with the ego in the mind of an individual and become a destructive force.

41. Can the animus appear as more than one man?

42. How can a woman's animus turn into an invaluable inner companion?

43. What masculine qualities can the animus endow a woman with?

44. Identify and describe the four stages of the development of the animus.

The Self: Symbols of Totality, pp. 196-211

45. Once the individual has wrestled seriously enough with the anima or animus problem so that he, or she, is no longer partially identified with it, what happens to the unconscious?

46. The personifications of the self in men's dreams often take what type of form?

47. When does the self usually appear in dreams?

48. How is a fundamental change of attitude symbolized in dreams?

49. What does the author tell us about the age of the personification of self when it appears in dreams?

50. What does M.-L. von Franz mean when he states "the self is not entirely contained in our conscious experience of time, it is also simultaneously omnipresent?"

51. Where does the figure of the cosmic man appear and how is he described?

52. What does the cosmic man represent in dreams?

53. What does M.-L. von Franz mean when he states, "Man's main purpose is not to eat, drink, etc., but to be human?"

54. In the dream found on pages 204 and 205, what is the symbolic purpose of the following?

    a. royal couple
    b. she bear
    c. polished stone
    d. round stone

55. Explain the term "active imagination."

56. What can we learn from Naskapi Indians' "Great Man?" How are the Great Man and our unconscious related?

57. What help can civilized man receive from his unconscious, his dreams?

58. What are our dreams concerned with?

59. In modern society, why is it difficult for messages of the self to get through to us?

60. The Self can take on the personification of the cosmic man. How else may the self be symbolized in dreams?

61. Explain what is meant by the author's statement, "The human being is as different as possible from a stone, yet man's innermost center is in a strange and special way akin to it."

62. What message is found in the words of the old Arabia alchemist, Morienus?

63. How can an alchemical stone be compared to God within the soul of man?

64. How can the self become an inner partner toward whom one's attention is turned?

65. Explain the word "synchonicity," and give an example of its occurrence.

66. What is the connection of synchronistic events to the process of individuation?

The Relation to the Self, pp. 212-217

67. What is the only adventure that is still worthwhile to modern man?

68. Why is there no genuine new adventure in the practice of yoga?

69. Why is tying to give the living reality of the self a constant amount of daily attention like trying to live simultaneously on two levels?

70. What are the two main reasons man loses contact with the regulating center of his soul?

71. What does Jung use the Hindu word "mandala" to designate?

72. What do roundness (the mandala motif) and the quadrangular formation symbolize or represent in dreams?

73. What happens to a person when he follows the expression of his own objective nature such as dreams and genuine fantasies?

74. How can the dark side of the self be the most dangerous thing of all?

75. What message is given to us in the Iranian fairy tale (pp. 216-217) to help us understand the process of individuation?

The Social Aspect of the Self, pp. 218-229

76. In your own words explain why the obligation attached to the process of individuation is often felt to be a burden rather than an immediate blessing? Give an example.

77. Explain how the story of the St. Christopher is a fitting symbol for the experience of individuation.

78. The author states that "the achievement of psychological maturity is an individual task - an so is increasingly difficult today when man's individuality is threatened by widespread conformity." Give examples of the ways individuality is threatened.

79. Our dreams are often concerned with our relationships with other people. Explain the two possible interpretations of this type of dream.

80. Explain what dreams tell us about our relationships. What is the function of the ego in this process? What is the function of the self?

81. Can one influence one's own dreams?

82. Do deliberate attempts to influence the unconscious work?

83. What are the results of mass or individual represssion?

84. What living condition creates the best possible situation for the single animal as well as for the group?

85. What aspects of man flourish in small social groups?

86. In the process of individuation, how does the self produce such small groups?

87. Why is finding the inner meaning of life more important to the individual than anything else, and why must the process of individuation be given priority?

88. Religious systems on our planet contain images that symbolize the process of individuation. Give examples of these religions and their symbols.

89. How does the Tibetan abbot explain the function of the mandala?

90. What two important basic aspects of mandala symbolism emerge from the Tibetan abbot's explanation?

91. Describe how human beings can be divided in three types as far as religion is concerned?

92. How do religious symbols come into the reality of our human life?

93. What door is shut by the discovery of the unconscious?

94. Describe briefly Heisenberg's "Principle of Indeterminacy."

95. What warning does M.-L. von Franz give future generations?

EXTRA READING, RESEARCH, AND PROJECTS

1. Begin reading The Clan of the Cave Bear, a novel by Jean M Auel. The Clan of the Cave Bear tells a story of what life may have been like as a Neanderthal Man. It is the story of a cro-magnon girl, Ayla, and her life with the Neanderthal clan.

2. For extra indepth research in Carl G. Jung's theories in psychology read the following:

   C. G. Jung, Synchronicity
   C. G. Jung, The Transcendent Function
   C. G. Jung, The Development of Personality

3. Read The Aquarian Conspiracy by Marilyn Ferguson. This book concerns itself with personal and social transformation, a turnabout in consciousness, a new mind.

4. For further research, review the text Human Relationships by Eleanor Bertine.

5. Extra reading may include I Ching: Book of Changes. This is the world's oldest and most revered system of fortune telling. It is a vehicle for understanding the patterns of change that govern all life. It is an ancient Chinese system.

6. Read The Nature of Personal Reality by Jane Roberts in which she describes a breathtaking new view of reincarnation. Seth, a spirit, speaks through a medium to tell his audience how to reach a high level of consciousness.

7. View the slide tape program entitled, "Human Relationships - Why They Succeed or Fail" in two parts available from your instructor. This provocative program will lead to some interesting discussion with your classmates.

8. Read the book Why Am I Afraid to Tell You Who I Am? and view the accompanying filmstrips. Complete a set of activities with your small group and small group leader.

9. Visit the psychology department at a local college or university. Sit in on a class or two. Discuss with the professors of the department the types of psychological theory taught.

10. Read the novel A Bridge Across Forever by Richard Bach. In this book Richard Bach tells of his search for a soul mate.

11. Read either the book Out on a Limb or Dancing in the Light by Shirley MacLaine. They are books about one individual's search for personal awareness and growth.

FOR DISCUSSION AND EVALUATION

1. Read the story on page 163 related by Chinese sage, Chuang-Tza. Explain in writing or orally to your small group the meaning of this story to you. Reflect upon and express your feelings about one creature judging another.

2. M.-L. von Franz states on page 165 that "a child's earliest dreams often manifest in symbolic form the basic structure to the psyche, indicating how it will later shape the destiny of the individual concerned." Does he mean each child is born with a pre-destined fate? What are your thoughts and feelings on pre-destination? What is the view of Christian religions on pre-destination?

3. In this chapter M.-L. von Franz describe the characteristics of the anima and the animus (the man and the woman within), and how they effect the psyche. Critique the author's treatment of the feminine characteristics of the anima and his treatment of women in general.

4. The Cosmic Man is an archetypal symbol of the self. Explain in your own words the connection of the cosmic man in myth and religion to the self.

5. Explain in your own words the fascination man has with stones. What does the stone symbolize to man and how has this changed through time?

6. On page 229, M.-L. von Franz states with the discovery of the unconscious the illusory idea that a man can know spiritual reality in itself no longer exists. Also with Heisenberg's "Principle of Indeterminacy," the delusion that we can comprehend an absolute physical reality disappears. With these discoveries an immense an unexplored new field of realization are before us. What implications can be made by combining these new discoveries?

7. Create a myth or tell a story using the shadow, anima, animus, or self as a personification in that writing.

AN INSIGHT AND A REACTION

How does one become an individual? How does one obtain a wholeness; a completeness to self? Is it the conscious or unconscious which serves as man's best road to self awareness? And if it is the unconscious how does one reach it? What kind of communication can one have with his unconscious and in what ways does the self communicate.

Carl G. Jung answers these questions and more, through a process of discovery that is called the process of individuation. The process of individuation is introduced to us by M.-L. von Franz in chapter three of Man and his Symbols.

The psyche is make up of the ego or conscious and the self or unconscious. The process of individuation is focused in the self, the unconscious portion of the psyche. It is from the self that dream images emerge. It is through these symbolic dream images that the unconscious communicates. The self serves as an inner guiding force to the individual but it's message can only be grasped through the investigation of one's dreams. The ego serves to light up the psyche allowing it's unconscious messages to become conscious - thus to be realized. The goal in the process of individuation is the realization of the uniqueness in the individual man.

M.-L. von Franz explains that the process of individuation takes work. To bring the individuation process into reality, one must surrender consciously to the power of the unconscious. One must listen to the self to know what to do in a particular situation. Listening to self may mean following an intuitive sense, or a pattern of dreams. In any case it requires developing the unconscious and to become aware of its messages to the conscious mind.

The individuation process is change and change is slow; it is one's conscious reflection on one's own dreams over a period of time that reveals the answers about the individual. Through dreams a pattern of the unconscious is formed; through dream symbols one learns where the self is directing the individual. The self produces some of its dream images through the use of personifications. These personifications are the shadow, anima (the woman within) or the amimus (the man within). The shadow, and the amima for a male dreamer or animus for a female dreamer is a symbolic representation of the dreamer himself. In the sections where the anima and animus were introduced, I found it interesting to note the treatment of the female attributes were viewed in a more negative light than those of the male.

The self is made up of the entire conscious and unconscious of the individual. It is also omnipresent. For this reason the self sometimes manifests itself as a gigantic, symbolic human being who embraces and contains the whole cosmos. This image is referred to as the cosmic man. The symbolic images found in the psyche and revealed to us through dreams closely tied to myth and religious belief. As we study this chapter the process of individuation by M.-L. von Franz we will discover some of the symbolism which ties the self to a force greater than ourselves. Some believe the self in reality is our soul, and the collective souls of men is the force of the cosmic man or God. What do you believe?

MAN AND HIS SYMBOLS

Part 4: Symbolism in the Visual Arts

A Curriculum Guide

by

Roger J. Fuller

CENTER FOR CURRICULUM DEVELOPMENT
OAK HILL HIGH SCHOOL
WALES, MAINE

Table of Contents

Introduction	1
Instructional Objectives	3
Required Activities	4
Pre-Test	5
Questions for Review	8
Extra Reading, Research, and Projects	14
For Discussion and Evaluation	15
An Insight and a Reaction	16

INTRODUCTION

In the history of art criticism, one seemingly clear dividing line lies between the modern period and almost everything before that time. It sometimes seems as if the values, traditions and techniques of art produced prior to 1900 were suddenly thrown away and replaced by gaudy, disorganized, cheap imitations. This demarcation of traditional art and modern art causes great discussions, debates and arguments. In the early 1900's, the first display of Marcel Ducharmp's Nude Descending a Staircase nearly caused a riot. The differences between traditional and modern art cause people to question the fundamental levels of art itself. What is art? What is artistic? One cross way of determining what is good art may only be the question, "Would I buy that?"

This chapter deals first with three omnipresent symbols in art, the stone, the animal, and the circle. It is important to remember that the author, Aniela Jaffe, is not discussing the merits or value of each particular work; she is, however, exploring the ways in which the artists utilizes universal artistic symbols. To the extent that these symbols are used repeatedly, we have an indication of their use to reflect the collective unconscious. Another aim of Mrs. Jaffe's is a discussion of modern art; in fact, this discussion will take up most of the chapter.

Understanding modern art is not easy. All too frequently, people exercise a snap judgement which prejudices them against the particular

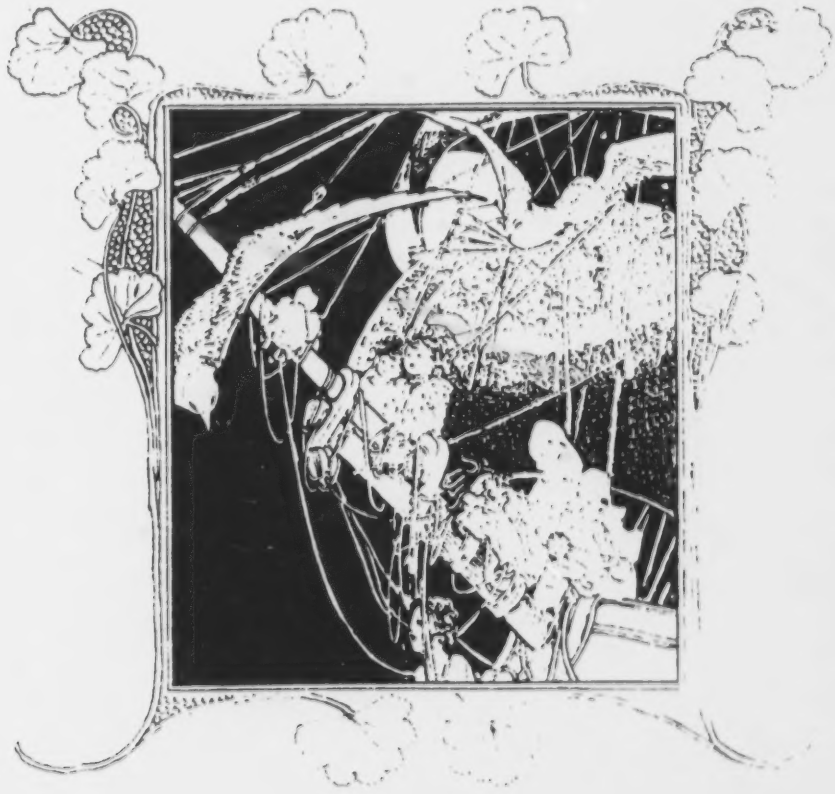
work under discussion and all modern art by implication. Rather then make snap judgments, attempt to understand the art and the artist's purposes.

Participate in the artistic experience prior to evaluation. Remember too that Jaffe's primary point is that the work of the artist leads us to an understanding of the culture. We are looking at artistic works to derive their largest possible significance. Good luck in what will prove to be fascinating study.

INSTRUCTIONAL OBJECTIVES

After reading and completing the Required Activities for Chapter IV, the student will be able:

1. To differentiate between modern and traditional visual art.
2. To explain the difference between "realistic" and "imaginative" art.
3. To define the stone, the animal, and the circle as elements of visual arts.
4. To analyze two modern paintings for the presence of symbols.
5. To write an essay about the sense of decay found in much modern art, and the resultant psychological effects of such decay.
6. To complete a post-test on the material in this chapter with an 80% accuracy.
7. To express his thoughts and reactions to the material in an acceptable way by using both his journal and his small group setting.



REQUIRED ACTIVITIES

1. Be sure to preview the chapter and this resource packet. There is much unfamiliar material and some quite distinctive pictures about which you should be familiar before beginning.

2. If you are unfamiliar with modern art or art in general, view the slide tape programs entitled What is A Painting?/Realism and Expressionism/Abstraction published by the Center for Humanities and available from your instructor. These two slide tape programs will provide you with a working background in modern art.

3. Read chapter 4 in Man and His Symbols entitled "Symbolism in the Visual Arts" by Aniela Jaffe. The chapter has been subdivided into the following sections. You may want to work each section separately or the chapter as a complete unit.

   Sacred Symbols - The Stone and the Animal, pp. 232-239
   The Symbol of the Circle, pp. 240-249
   Modern Painting as a Symbol, pp. 250-253
   The Secret Soul of Things, pp. 253-260
   The Retreat from Reality, pp. 261-267
   Union of Opposites, pp. 268-271

4. Answer in your small group the Questions for Review found on pages 8-14 of this guide. You may want to write out the answers or divide the work between members of your small group.

5. Spend some time in your small group discussing, pondering, and analyzing what Aniela Jaffe often refers to as the decay of the modern world. Is the world as bad as Jaffe hints?

6. An excellent set of filmstrips on modern art is available from Harcourt Brace & Jovanovich entitled Contemporary Artists at Work. Spend some time looking at these artists' works, answering the question, "Is this Art?"

7. Complete the post-test, available from your instructor.

8. After having read, and hopefully understood, all of the above material, choose two modern artists and write an essay in which you explore, explain, compare and contrast their use of symbols. Ask your instructor for help in deciding which artists to explore.

9. Read the suggestions found in Extra Reading, Research and Projects. Try doing one.

PRE-TEST

Part I:

Define the following terms as completely as possible, making reference to the role of symbols in the visual arts.

1. animal
2. stone
3. mandala
4. circle
5. alchemists
6. realism in art
7. imaginative art
8. secret soul of things
9. surrealism
10. union of opposites

Part II:

If the statement is true, place as "T" in the correct blank, if false, an "F".

1. Art and religion never intermix to produce symbols which are important for a culture.

2. The use of symbols in modern art is a relatively new phenomenon, not found in medieval art.

3. Sculpture can be seen as man's attempt to give a kind of life to his symbolic images.

4. In primitive societies, animals were treated with respect but not made into symbols.

5. Psychologically, the presence of a mask serves to turn its wearer into the spirit of the animal he is portraying.

6. In the religions and religious art of practically every race, animal attributes are ascribed to the supreme gods, or the gods are represented as animals.

7. The symbol of the circle is seldom seen in modern art; when it is found, its symbolic content refers to evil.

8. Mantras in Eastern religions usually refer to the wholeness of the self.

9. Medieval art is more physical than Renaissance art because artists were concerned in the Middle Ages with portraying the effect of God's work on earth.

10. For the psychologist discussing symbolism in the visual arts, it seems best to discuss "imaginary" painting rather than "sensory" or realistic painting.

11. Much modern painting is more concerned with "sensory" art than imaginative art.

12. In imaginative modern art, one repercussion has been the arts' effect of the unconscious or the psyche.

13. The beginnings of modern art appeared in the early 1900's.

14. Much of the modern art of today can be grouped around two different "poles" on a continuum - great abstraction or great realism.

15. Some modern artists use common ordinary things and elevate them by special treatment to the level of symbols.

16. The tendency of modern artists to use things of the common world as art is a completely new concept.

17. Many modern artists are using things of the common world as projections of their own psyche in an attempt to find spirit in matter.

18. Giorgio de Chirico invented the "pittura metafisica" in which he portrays mental images and dream patterns.

19. Modern art is exploring the interior of man's soul and finding there an even larger belief in religion and God.

20. Surrealism can be seen as a way to bring the dreams of the unconscious into the realm of real existence.

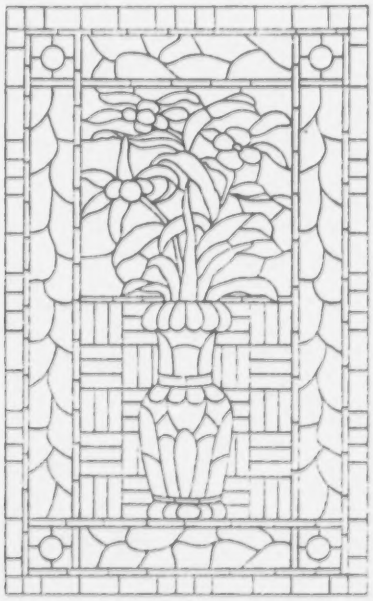
21. In surrealist art where the unconscious is allowed free reign, the resultant images are often disturbing and unhealthy.

22. One of the largest causes of the dilemmas in modern art was the discoveries in physics of the early 1900's.

23. Nuclear physics and theories of art have a great deal in common as regards their perception of the world.

24. One of the effects of the early discoveries in modern science was a retreat from reality.

25. Modern art has a dual nature; it represents both the positive expression of profound nature and mysticism and the negative expression of man's worse drives.



QUESTIONS FOR REVIEW

Sacred Symbols - the Stone & the Animal, pp. 232-239

1. What is meant by man's' "symbol-making propensity?"
2. What is the importance of religion to the symbols used in art?
3. How does the author of this chapter say she will divide the content of the chapter?
4. What are the three symbols that she will discuss?
5. What does Mrs. Jaffe say is the significance of stones and stone sculpture? What religious symbolism is being presented?
6. What is meant by the sentence, "The animation of the stone must be explained as the projection of a more or less distinct content of the unconscious into the stone?"
7. What is the religious significance of early cave paintings?
8. How are early cave paintings of animals an example of a kind of unity between religion and art?
9. What does Mrs. Jaffe say is the relationship between animal identities and political leaders? Why does the political leader in primitive societies become an animal?
10. What is the purpose of both masks and dance as they relate to animal symbolism?
11. Explain Mrs. Jaffe's statement, "The animal motif is usually symbolic of man's primitive and instinctual nature."
12. What are some of the animal connections found in other religions? In Christianity?
13. What does Mrs. Jaffe say is the reason for much animal symbolism in religion?
14. What is the consequence of an uncontrolled animal nature? What happens when men are out of control?
15. What does the author mean when she says, "Civilized man must heal the animal in himself and make it his friend?"

The Symbol of the Circle, pp. 240-249

16. For what is the circle a symbol?

17. What examples about the power of the circle as a symbol are given?

18. Explain how the "yantra" is an example of a symbolic circle.

19. How is the circle used symbolically in Christian art?

20. How does the circle play an important part in architecture?

21. What is the purpose of the "mundus," a city center, in early architecture?

22. What does Mrs. Jaffe say is the purpose or meaning behind buildings or cities with a mandala ground plan?

23. What happened to the form of the circle and to its importance during the Middle Ages? What changes occurred?

24. What is the connection between the re-emergence of the circle and Renaissance interests in man and nature?

25. Mrs. Jaffe says the rift between man's animal nature and his Christian nature has never been bridged. What does she mean by this?

26. What happened to Renaissance art?

27. What was the importance and role of the alchemists in the Middle Ages and Renaissance?

28. What are the two different makes of artistic representation?

29. What role has the abstract circle come to play in modern art?

30. What are some of the changes which are used with the circle in modern art?

31. Explain the compositions by Matisse, Klee, and Kadinsky as examples of modern art with circle motifs.

32. What is the relationship between the square and circle as elements in modern art?

33. What does Mrs. Jaffe claim is the reason for our constant visions of UFOs?

Modern Painting as a Symbol, pp. 250-253

34. What will be the subject of this part of the chapter? Why doesn't the author attempt to deal with "realistic" or "objective" art?

35. What assumption does Mrs. Jaffe make about the relationship between an artist and the time period in which he works?

36. What conflict surrounds "modern art?"

37. Explain what is meant by "Fascination airs when the unconscious has been moved."

38. What does Mrs. Jaffe claim is the aim of the modern artist?

39. What were Kadinsky's ideas on modern art? What does he say are the two "poles" of modern art?

40. What are the two opposites that Mrs. Jaffe tries to explain in the last paragraphs of the section? How is the division between knowledge and faith an important one in the modern world?

The Secret Soul of Things, pp. 253-260

41. What kind of materials or objects do the artists Ducharup, Miro, and Picassso sometimes use in their work?

42. What effectiveness or what effect is gained by the use of ordinary "things" in the realm of art?

43. What connection does Jaffe make between modern artists and the alchemists of the Middle Ages?

44. What does the presence of these everyday objects in art mean to the spiritual faith of Christianity?

45. Explain Chirico's "pittura metatisica." What does he attempt to do in these pictures?

46. What is the "dreadful void" revealed in Chirico's art? What metaphysical concept is being revealed?

47. What is the metaphysical difference between Chirico and Chagall? How do Chagall's paintings remain a balance between the disaster of the modern world and the faith of the old?

48. What is the psychological definition of surrealism? How does the unconscious seemingly play a controlling role in surrealistic art?

49. What does Mrs. Jaffe say is the danger of allowing the unconscious complete control, as in surrealism?

50. How does the presence of "chance" in modern art also effect the role of the conscious versus the subconscious mind?

51. What is Jaffe's point about "chance" as a method for looking at the symbol within the work?

52. In this very complex section Jaffe's intentions are to look at the nature of "things" in art, the role of the unconscious, and the role of chance in determining an artistic symbol. What conclusions does she seem to hint at about much of modern art?

The Retreat from Reality, pp. 261-267

53. Given what you already know about Jaffe's analysis of modern art, what do you think will be the central idea of this section?

54. What does Jaffe say is an important concept for the development of modern art?

55. What did early twentieth century developments in physics do to common conceptions of matter?

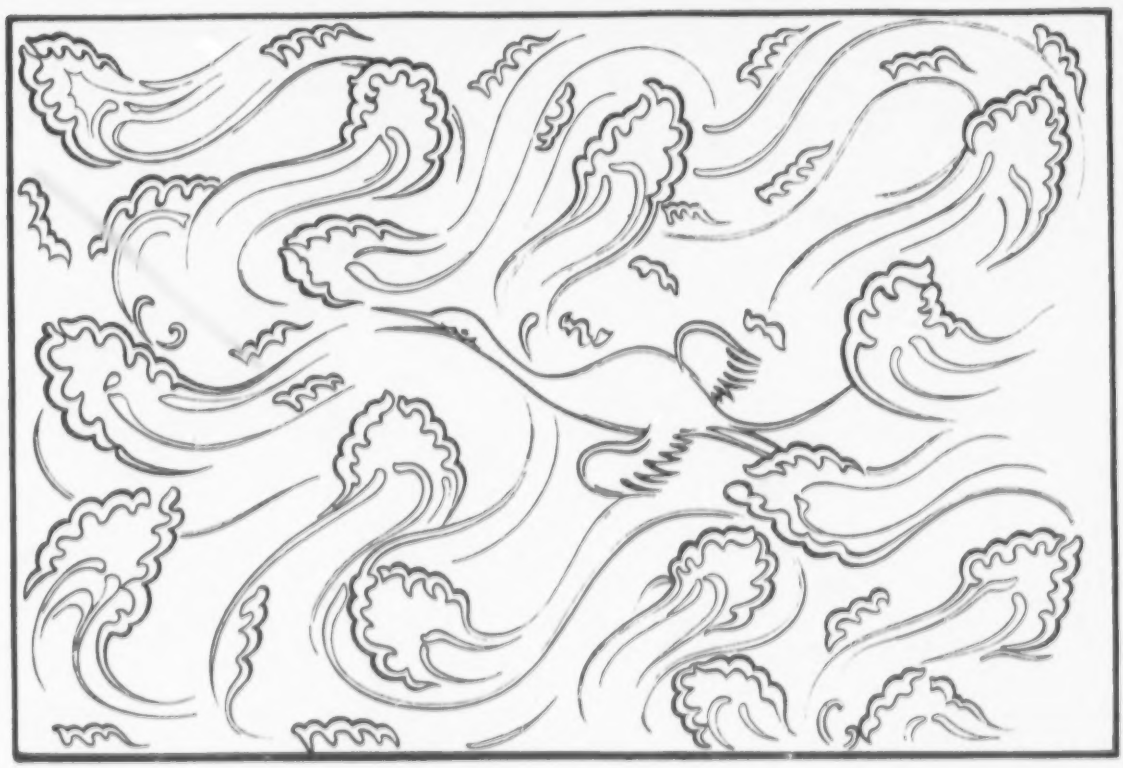
56. What connection does Jung and Jaffe make between physics and psychology?

57. Explain the statement, "It is characteristic of this one world behind the worlds of physics and psyche that its laws, processes, and contents are unimaginable."

58. Toward what concept and/or domain do modern works of art seem to paint?

59. Explain Kadinsky's comment, "It seemed as if I saw art steadily disengaging itself from nature."

60. What does Jaffe say became a "spirit" in modern art? What does she mean when she says, "Indeed, it was Christianity's dark adversary that was forging its way in art."?



Union of Opposites, pp. 268-271

68. What does Jaffe say about the speed of cultural change in the modern world?

69. What is the concern of many younger modern artists?

70. Explain Manessier's statements, "What we have to reconquer is the weight of lost reality. We must make for ourselves a new heart, a new spirit, a new soul, in the measure of man."

71. How is this new movement in art, since the middle of the century, different than the despair found at the beginning of the century?

72. React to Jaffe's statement, "There is too much anxiety and too much dread at work in the world, and this is still the predominant factor in art and society."

73. What are the artistic differences to be found in much of the art Mrs. Jaffe discusses at the end of this chapter?

EXTRA READING, RESEARCH AND PROJECTS

1. The development, use, and production of masks is a fascinating study. Masks, and by extension, elaborate costumes, are ritualized in some cultures. Read more on producing masks, actually make some, then experiment with the various roles created by the masks.

2. Research any of the artists discussed in this section. Try to confine your efforts to "modern" artists, i.e., those whose work was largely produced after 1900. Report to the small group about your discoveries, particularly their theories about the role of art.

3. Like all artists, modern artists frequently work with their interpretations of women. Research the treatment given to women by Picasso, Kadinsky, Klee, and Wood. You will be amazed.

4. One seemingly forgotten modern artist is Gerald Murphy. Read about his work in the June 1983 edition of Horizon. In the article you get to see the "fascination of things" in modern art and the treatment of abstractionism in modern art as well as a unique insight into the lifestyles of a remarkable couple.

5. To do study in the modern arts without visiting a museum is almost a crime. Visit an art museum and note their holdings in modern arts. A guided tour, if possible, is always the best way to go; a guide can fill in so many more details than a casual observation.

6. Try your hand at painting. It's really not as difficult as it first appears. Acrylic paints are good mediums because you can do so much with them, moving from the looseness of water color to the texture of impasto. Have fun and keep trying.

7. Read the biography of either Michelangelo or Van Gogh in the books by Irving Stone. These are excellent texts, written in a highly readable style. They provide insight into the many frustrations of being an artist.

8. Try your hand at sculpture. You do not have to become a marble sculptor overnight, but you can work easily in a whole variety of mediums, from wax to sculpture stone. Try to be original.

9. Call a local artist or art studio and arrange a field trip. Talk with the artist about the how and why of creation, the dilemma of form, and the regards of success. This could be a most illuminating trip.

FOR DISCUSSION AND EVALUATION

1. In what ways does a mask serve to both cover and to reveal an identity? What happens when you put on a mask, either in a play or at Halloween?

2. Mrs. Jaffe speaks briefly about primitive society and its use of animalistic totems. What then would be the role of "animalistic" creatures in modern society. Look, for example, at animals like Big Bird, the Grouch, and even Darth Vader.

3. We seldom consider the purpose behind dance, either primitive ritual dance, modern "art" dance, or modern "popular" dance. Do you think that an elaborate primitive dance ritual could be a higher form of expression than break dance? Do you think modern popular dance is modern man's attempt to return to his primitive beginnings?

4. If you understand Mrs. Jaffe's point about animal symbolism in religion, then perhaps you will also ponder man's relationship to the animals. Are we more animal than we are perhaps ready to admit? What is the animal side of our nature like?

5. In this chapter on art, we should ponder whether art can be taught. In many high schools, art requirements are being dropped and the art department is withering. Is art a subject first, which can be taught or are you born to it naturally? Second, should everyone be taught the fundamentals about art?

6. Is the modern world as bleak a place as Mrs. Jaffe points out? What evidence do you have to support your view? What historical evidence does Jaffe cite that you could refute?

AN INSIGHT AND REACTION

Modern art is, at the very least, controversial. When speaking about modern art, very few people really understand the distinction. The term "modern art" does need some real definition; in fact, perhaps the best step in defining modern art is through the term art. The first constructive step in discussing modern art is to identify it as the art produced from about the beginning of the twentieth century until the present time. Even within this chronological framework, various periods, movements, or schools can be discussed, but for our purposes here, we can lump all these various schools together.

The next point in discussing the art of the modern world is to differentiate between "imaginative," and "sensual" art. These are the terms used by Aniela Jaffe in her discussion of modern art. Other texts refer to imaginative art as "non-objective," or "non-representational." This concept of non-objective art simply means that the subject being portrayed is not necessarily identifiable in the usual "real" word. Sometimes we call this "abstract" art. In fact, the term is easy. It simply means the artist is recording his subject by its most elemental form. A tree becomes a line; a car a box; a woman becomes a series of shapes. Within the abstract treatment of a subject, artists have various styles and sometimes these styles become trademarks, like Picasso cubism. In some very modern art, abstraction seems to be taken to extremes; the artist is interested in working with a form more than a subject.

In addition to the abstract treatment of traditional subjects in much art of the modern world, some artists have taken to a kind of

"reductionism." Here, the artist delights in the "thing." The artist is desirous of portraying texture, or color; he may be interested in revealing just a shape. This is a different kind of modern abstract art. Take a look at the modern sculpture of David Smith for example.

A third kind of movement in modern art is the heightened detailing of some realistic artists. This treatment of subject requires the artist make as detailed a study of his subject as possible, recording in his medium every flaw, mark, shade and nuance of form. Using this technique, some artists produce paintings which look more like photographs. In fact, as you will see, the painting is produced from the photograph. Of course this leads to that proverbial question; is this art? A second kind of heightened realistic treatment is surrealism. In surrealistic art, the details of the real world are magnified, intensified, detailed. Conjoint with this detailed work is the frequent "warping" of subject and the intrusion into the work of seemingly "psychic" elements. Look, for example, at Salvadore Dali's "Persistence of Memory." The elements of the subject, clocks, ant, a horizon, are clearly elements found in the real world, but they are portrayed in such a shocking bizarre way that the total effect of the painting is most disturbing.

Beyond all this discussion is another treatment of subject in modern art. This can only be called "traditional." In this treatment, the artist considers his composition, subject, medium, and style along more traditional lines than the abstract "imaginative" painter. These painters are called "sensory" by Aniela Jaffe; they may also be called objective or representational. We can easily identify their subject, their mood, their treatment. These modern artists of the sensory school do not give in to

the wild urgings and creative drives of their subconscious. For most people, their work is enjoyable, indentifiable, pleasurable. For me, at least, the work of Andrew Wyeth belongs in this school. His work represents a simply brilliant treatment of composition, form, and technique.

Now where does all this discussion lead? What is the point of Aniela Jaffe's essay? First, in the discussion of modern art, you must know something about various schools. Both Wyeth and Kadinsky are modern artists, but to lump them together in the same critical discussion is a grave mistake. Second, Aniela Jaffe, and modern psychologists, are primarily discussing "imaginative" artists. It does seem at times that Jaffe's essay just discusses other artists; nevertheless, in doing this, she can concentrate her efforts on what modern imaginative artists are attempting to do.

And that brings us to Jaffe's single most important point, modern imaginative artists use symbolic elements to portray a world in decay and psychic degeneration. Perhaps one reason that "modern" art is so controversial is that it does point toward the unconscious, dark side of the psyche. For most people this whole concept demands some ponderous consideration. Just what is the state of the world today? Aniela Jaffe would conclude, with the exception of only some very recent work, that the world is in a pretty sorry psychological condition. For most of us this condition does not seem very real, that is, until we consider the condition of the world before 1900.

Basically, life prior to 1900 was an organized, planned, secure event. Of course, disruptions occurred. People suffered. But most deception and suffering was individual, and national at worst. After 1900, disruption and suffering became trademarks of modern life. The catalog is terrible; World War I, the depression, and World War II are only terms we use to represent mechanical warfare against whole populations, starvation and suffering, a holocaust of racial eradication, and a nuclear Armageddon. These terms make the psychological pattern of the twentieth century one of intense loss, depression, and despair. On top of these social dilemmas; the intellectual world of science, particularly physics, has been in a continual state of complete disarray. In fact, most researchers in physics agree that there is only one thing we can know for certain - that one thing is that we know no one thing for certain. Called Heisenberg's Principle of Uncertainty, this belief has effected all the other branches of intellectual study as well as physics. Too much chaos is not good for any individual; too much chaos can ruin a society as well.

Finally, modern imaginative artists provide an effective way for looking at and studying the conditions of the twentieth century. While the general outlook for the twentieth century certainly does not look too positive, Aniela Jaffe does say that the prospect for the future looks brighter. Jaffe claims that contemporary artists, and by implication others, are beginning to reconcile the two opposite sides of the psyche into a more coherent, balanced picture of the world. Perhaps by being aware of the darker sides of the unconscious, we can look forward to a brighter future.

MAN AND HIS SYMBOLS

Part 5: Symbols in An Individual Analysis

A Curriculum Guide

by

Patricia E. Doyle

CENTER FOR CURRICULUM DEVELOPMENT
OAK HILL HIGH SCHOOL
WALES, MAINE

Table of Contents

Introduction	1
Instructional Objectives	2
Required Activities	3
Pre-Test	4
Questions for Review	7
Extra Reading, Research, and Projects	9
For Discussion and Evaluation	10
An Insight and a Reaction	11

INTRODUCTION

Analysis. What is its role and importance to modern man? Through analysis can an individual achieve psychological maturity? If so, how does analysis actually work? In chapter five "Symbols In An Individual Analysis" Jolande Jacobi describes how analysis can aid the individuation process.

It is here we meet Henry, the 25 year old engineer from rural eastern Switzerland. It is through Henry's dreams and individual case history that we will witness how analysis works.

Enjoy this final chapter of Man and his Symbols. Remember to pay close attention to the symbolic images in the dreams and the comments on their existance and purpose.

INSTRUCTIONAL OBJECTIVES 2

1. The student will be introduced to individual analysis through a case study.
2. The student will be able to answer specific data based on questions concerning the individual analysis.
3. The student will be able to define vocabulary applicable to this case study.
4. The student will be able to respond in writing with his/her own insights concerning the material contained in the chapter.
5. The student will be able to discuss the theories presented in Man and his Symbols in relation to the analysis.
6. The student will be able to complete a post test over the material found in the chapter to 80 percent mastery.

REQUIRED ACTIVITIES

1. Preview the chapter by noting the various sections that it is divided into. Also, spend some time noting the illustrations, art work, and captions. This will help you get started.

2. Read Part 5 of Man and his Symbols, an essay entitled "Symbols in an Individual Analysis" by Jolande Jacobi. The essay spans pages 274-303. As in the preceeding sections, the essay may be divided into the following assignments.

The Beginning of the Analysis 274-276
The Initial Dream 277-281
Fear of the Unconscious 281-284
The Saint and the Prostitute 284-287
How the Analysis Developed 288-289
The Oracle Dream 290-295
Facing the Irrational 295-297
The Final Dream 298-301

3. Answer either on your own or in your small group the questions for review on pages 7 & 8 of this guide. You may want to write out these answers or divide the work between members of your small group.

4. Choose any one of the questions for Discussion and Evaluation found on page 10 of this guide. Write out your response in your journal.

5. Read the conclusion by M-L von Franz, "Science and the Unconscious" found on pages 304 to 310 of Man and his Symbols.

6. Write your own conclusion to the text Man and his Symbols. Include personal insights you have gained in your study.

7. Complete the Post-Test available from your instructor.

8. Read the suggestions found in the Extra Reading, Research and Projects.

PRETEST

Part I

Define the following terms as completely as possible. Try to relate each term to some aspect of Jung's theories or to the study of psychology.

1. Introversion

2. Vacillation

3. Abyss

4. Propensity

5. Mystical

6. Anxiety

7. Aesthetic

8. Analysis

9. Oracle dream

10. Sacrificium intellectus

Part II

If the statement is true, place a "T" in the correct blank; if false, an "F".

____ 1. One can sometimes discover unexpected treasures in the unconscious, and by bringing them into conciousness, strengthen his ego, and give him psychic energy.

____ 2. The analyst should interpret the patients dreams and shed as much light as possible on their interpretation to the patient.

____ 3. The moon is symbolic of the masculine.

____ 4. The first dream in an analysis is of great importance because of its anticipatory value.

____ 5. First dreams often present "collective images".

____ 6. The individuation process is often symbolized by a voyage of discovery to unknown lands.

____ 7. The color red is usually symbolic of hatred.

____ 8. The ego conscious is usually represented in a dream by the appearance of the dreamer himself.

____ 9. In the history of symbolism, the right side generally represents the unconscious.

____ 10. The color blue often represents the function of thinking.

____ 11. When a voice is heard in a dream it can be associated with an intervention of the self.

____ 12. Dreams compensate more or less explicitly for the dreamer's conscious attitude of mind.

____ 13. Green is the color of vegetation and nature, and in folklore a symbol of hope.

____ 14. An abyss is a bright light.

____ 15. The book "I Ching" was written by a famous Japanese oracle.

____ 16. An increase in consciousness is symbolized in a dream as a "higher level". Example: A city built on a mountain.

____ 17. The color of the nine of spades is the color of death and of lifelessness.

____ 18. The word "Spade" itself is derived from the Italian spada, which means "Sword" or "Spear".

____ 19. Weapons often symbolize the penetrating, " Cutting" function of the intellect.

____ 20 The pheonix is a well-known example of the motif of death and rebirth by fire.

____ 21. The evening is a time when the threshold of consciousness is hightened.

____ 22. The noon is usually symbolic of clarity of consciousness.

____ 23. The mandala motif is often linked with the realization of the self.

____ 24. Fire and flame symbolize destruction.

____ 25. Dream symbolism is communication from the unconscious to the dreamer.

QUESTIONS FOR REVIEW

1. What is the function of the powerful symbolism of our dreams?
2. Who is Henry? Describe him and where he is from.
3. Describe Henry's father.
4. Describe Henry's mother.
5. What was the choice confronting Henry when he sought psychiatric help?
6. How was Henry's need to escape his "mother prison" expressed?
7. What was the length of Henry's analysis?
8. What is Jung's viewpoint on the length of time it takes for successful analysis?
9. Why must an analyst be careful and reserved with dream-language?
10. What age was Henry in his oldest childhood memory?
11. What does the toy barn incident tell us about Henry's later problems?
12. What is Dr. Jung's thoughts on first dreams once one enters analysis?
13. In Henry's first dream, he said he was on an excursion. What is the term excursion paralled to in Henry's analysis?
14. Who is Jenatsch? How does Jenatsch apply to Henry's dream?
15. What does the romantic appearance of a woman in Henry's initial dream represent?
16. What does the "old woman" symbolize?
17. In the history of symbolism, what does right side/left side represent?
18. What is the significance of the statement in Henry's dream, "It is said they are dead?" (refer to page 280)
19. What is the significance of Henry taking the advice of the old woman and of his friends in the dream?
20. What symbolism can be drawn for the appearance of a doe, the half pig, the half dog, and the half kangaroo in Henry's fourth dream?

21. From Henry's dream on page 288, what is the symbolism of the locomotives?

22. In the 24th dream, what is the importance of the relationship between singing and the square table?

23. What could the schoolhouse represent in Henry's dreams?

24. Of what importance is the humpbacked girl in the dreams?

25. What is I Ching?

26. What Jungian principle does Jung connect I Ching with?

27. Refer to page 295, Henry's dream about the black beetles. What does Henry interpret as the meaning of the beetles?

28. Describe Henry's dream in which the essential message of warning is given to Henry - "Live his life."

29. In the 50th dream, explain how the Mandala is represented?

30. What does evening represent in the dream?

31. What does noon represent in the dream?

EXTRA READING, RESEARCH, AND PROJECTS

1. If you have read Clan of the Cave Bear, a novel by Jean M. Auel, you may want to continue the series. The next two novels are Valley of the Horses and Mamouth Hunters.

2. Read the children's book, I Monty by Marcus Bach, a unique story of one butterfly and the universal story of mankind's search for immortality.

3. Read Illusions by Richard Bach. It is the adventures of a reluctant messiah.

4. Read the You are Here to Learn and to Love Books by Jon Shore.

5. Read Loving Each Other by Leo Buscaglia, or other books by the same author.

6. Read a Gift from the Sea by Anne Morrow Lindbergh. A wonderful book of great and simple wisdoms by one of our nations great women.

7. Visit a local college or university library and research one other psychologist that interests you. For a list of possibilities see your instructor.

8. Draw a picture or create a piece of art work which is representative of a dream or part of a dream.

9. Create a piece of art work which is representative of you as an individual--create freely.

FOR DISCUSSION AND EVALUATION

1. Discuss your view of the benefits or drawbacks of psycho-analysis.

2. Explain to your small group whether or not you support the theories presented in Man and his Symbols. Be specific in your account.

3. Write an essay on what you believe individuality to be. Present your thoughts to your small group.

4. Describe Henry's analysis and progress either in writing or by discussion with your small group members.

Who is Henry? Why is he reaching for more in his life? What factors motivate one to inner change and growth; to emotional maturity? What can we learn from Henry's experience in self-awareness?

Henry is one of many adults who have reached a point in his life where a search for meaning is inevitable. Despite the outward success and stability there is an inward driving force which pushes us toward finding out the reason why we are alive. More specifically to find out who we are, why we are here in this time and place, and what we are to accomplish. The push is from within. It may be as subtle as a growing discontent with ourselves and who we think we are or as screaming and blatant as a neurosis. In any case, at this time we have an individual choice that must be made. Do we stay as we are, force ourselves to make it all fit, or do we seek further help and understanding? Regardless of the choice we make, the road to self containment or to self discovery will not be easy. This was the decision that Henry faced.

Henry, a twenty five year old engineer, introverted, tall, thin with a light complexion, decided to seek counsel. He was driven not by neurosis but rather by the urge to work on his psyche. It was a conscious choice that Henry made to embark fully in the process of individuation.

Emotional maturity, an understanding of the self and of purpose are the ultimate goals of analysis. But what do we have to sacrifice to attain these goals? The process of becoming whole is a personal process which requires most of all a willingness to seek the truth: to accept the truth. Simply stated, but not so simply gained. To begin to see the truth one must be willing to give

up the security of old, worn patterns of thinking and behavior. Although these patterns make us feel comfortable we must work to give them up; because in actuality they may be holding us back. As with the patterns, we must at times give up emotional ties to people in our lives who also hold us back. In addition there must be a willingness to expend time and resources on the process. Ultimately, we must trust our intuition and give up what we think of as the self to become whole and reach emotional maturity.

Individuation is a reflective process which can be sought through an analysis of one's dreams. In any case, we must be willing to hear that inner voice that speaks to us through dream symbols, rituals, and our spiritual connection to all that is.